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# Folk Dance Scene

OCTOBER 97

Volume 33, Number 6



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OCTOBER 97

Volume 33, Number 6

# Folk Dance Scene

## EDITORS

Marvin Smith  
Teri Hoffman

## SUBSCRIPTION MANAGER

Marvin Smith

## CIRCULATION

Sandy Helperin

## BUSINESS MANAGERS

Gerda Ben-Zeev

Forrest Gilmore

## MAILING COORDINATOR

Sandy Helperin

## ART DIRECTOR

Teri Hoffman

## PHOTO EDITOR

Marvin Smith

## NEW ADDRESS EDITORIAL OFFICE

469 N. Kings Rd.; Los Angeles, CA 90048  
(213) 658-8182

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore, and culture of the peoples of the world. It is also designed to inform them of the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers as to major developments in the Folk dance Federation of California, South, of which this is the official publication.

Views expressed in SCENE are solely the opinions of the authors and do not necessarily reflect the policy of the magazine or the Federation. Neither the magazine nor the Federation assumes responsibility for the accuracy of dates, locations, or other information sent in. The Editors have the right to edit and modify all submissions.

MANUSCRIPTS & NOTICES. The Editors will attempt to include all news-worthy items which are consistent with the policy of the magazine. News items should reach the Editors by 5 weeks before the month of publication for inclusion. Potential authors of feature articles should correspond with the editors prior to submitting their manuscripts.

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MEMBERSHIP. To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Membership.

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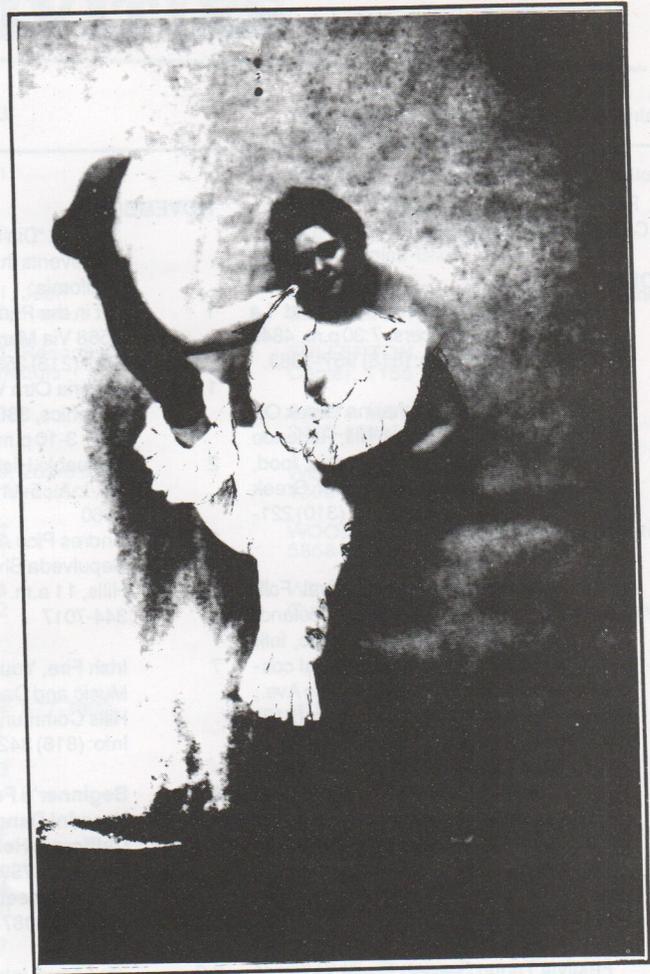
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**PLEASE NOTE  
EDITORIAL OFFICE ADDRESS CHANGE**

# Calendar

Note: Federation events are in bold  
 \*\*\* Call to confirm all events

## OCTOBER

- 1 Mihai David special teaching at La Crescenta Folk Dancers. 7:30 p.m. 4845 Dunsmore Ave. Info: (818) 957-3383.
- 3-5 Greek Festival, St. Katherine Greek Orthodox Church, 722 Knob Hill, Redondo Beach. 6-10 p.m. Greek music, food, dancing, performances, sale of Greek products and handwork. Info: (310) 221-8245 or (310) 540-2434.
- 4 15th Annual Scandinavian Festival. Folk dancing from Denmark, Finland, Iceland, Norway & Sweden. Food, music, folk arts and crafts, parade of national costumes. MGM Plaza, 2425 Colorado Ave., Santa Monica. 10 am-6 p.m. Info: (213) 661-4273.
- 4-5 Lithuanian Fair - LA '97. Traditional and folk arts displays and demonstrations. Continuous live entertainment, Lithuanian foods and drinks. St. Casimir Church, 2718 St. George ST., Los Angeles. Info: (818) 564-7354
- 5 Festival Tango Gardel. Presentation of tango music and dance rhythms, arts and crafts from Argentina, tango workshops. Larchmont Blvd. \$ Melrose Ave., L.A. 10 a.m.-6 p.m. FREE! Info: (213) 485-0709.
- 11 Richmond Street Fair. Dunaj performing. Old Town Music Hall, El Segundo. Info: (310) 322-2592.
- 17-19 **Camps Review weekend at Hess Kramer, Malibu. Joyce Clyde, Loui Tucker and Beverly Barr teaching. Info: (310) 202-6166.**
- 17-19 Scandia Harwood Weekend. Harwood Lodge, Mt. Baldy. Info: (619) 466-7983.
- 18 **AMAN performance at Ocean Hills. Info: (562) 986-4331.**
- 24-27 Artexpo: including international art and photography. L.A. Convention Center. Info: (800) 331-5706.
- 26 **Dunaj Oktoberfest. Long Beach Dance Centre, 5:30 pm. Info: (562) 438-2557; (714) 641-7450**
- 31-11/2 **Weekend at Highland Springs Resort, Beaumont, sponsored by Tuesday Gypsies. Info: (310) 290-1069**

## NOVEMBER

- Several "Dia de los Muertos" festivals and events throughout Southern California:
- 1 Art in the Park, Arroyo Seco Park, 5568 Via Marasol, L.A., 5-10 p.m. Info: (213) 259-0861
- 1 Galeria Otra Vez at Self-Help Graphics, 3802 Cesar E. Chavez, L.A., 3-10 p.m. Info: (213) 881-6444
- 2 El Pueblo Historic Monument, Olvera St., L.A., 5-11 p.m. Info: (213) 624-3660
- 2 Andres Pico Adobe, 10940 Sepulveda Blvd (at Brand), Mission Hills, 11 a.m.-5:30 p.m. Info: (818) 344-7017
- 7 Irish Fire, Young Masters of Irish Music and Dance. Concert at Coast Hills Community Church, Aliso Viejo. Info: (818) 342-7664.
- 8 **Beginner's Festival hosted by Narodni Dancers, 1:30-5:30 pm at California Heights Methodist Church, 3759 Orange, Long Beach. Council meeting at 10:30a.m. Info: (562) 865-0873.**
- 8-9 8th Annual Intertribal Marketplace. Music, food, dance, art and craft displays and sales. Southwest Museum, 214 Museum Dr., L.A. 10 a.m.-5 p.m. Info: (213) 221-2164, x-235.
- 15 **SCANDIA at Masonic Hall, Redondo Beach. Info: (310) 540-2051.**
- 16 7th Annual Los Angeles Mariachi Festival. Mariachi music, ballet folklorico. Mariachi Plaza de Los Angeles, First, Boyle and Pleasant Sts., L.A. Info: (213) 485-2437.
- 27-30 **Scandia Festival, Cedar Glen Camp, Julian. Info: (714) 533-3886.**
- ## DECEMBER
- 5 Bulgarian Voices of Tuva. Irvine Barclay Theater, 8 pm. Info: (714) 553-2422
- 26-29 **Nostalgia Camp, Pilgrim Pines. Info: (714) 458-7825.**
- 27 **Scandia Holiday Dance: Women's Club of Orange. Info: (714) 533-3886.**
- 31 **Veselo Selo's New Year's Dance. Hillcrest park, Fullerton. Info: (714) 641-7450**

- 31 New Year's Eve Ball, Long Beach Dance Center. Info: (562) 438-1557

## 1998

## JANUARY

- 11 **Pasadena Festival. Council meeting at 10:30 a.m.**
- 17 Klezmer Conservatory Band, 8 pm. Irvine Barclay Theater. Info: (714) 553-2422

## FEBRUARY

- 6-8 **Laguna Folkdance Festival. Ensign Jr. High, Newport Beach. Info: (714) 494-7683.**
- 14 Tziganka Russian Dance Co. 8 pm, Orange Coast College, Costa Mesa. Info: (714) 432-5880
- 18-21 Cloud Gate Dance Theater concert, 8 pm. Cerritos Center for the Performing Arts. Info: (562) 916-8501
- 20-22 **Westwood Co-op's Hess Kramer weekend, Malibu. Info: (310) 391-7382.**

## MARCH

- 7 **AMAN Institute, Mayflower Ballroom, Inglewood.**
- 14 Victorian Ball, Masonic Lodge, Pasadena. Info: (818) 342-3482
- 19-22 Georgian State Dance Company. Cerritos Center for the Performing Arts. Info: (562) 916-8501.

## APRIL

- 5 **Westwood Festival. Veteran's Memorial Aud, Culver City. 1:30-5:30 p.m. Council meeting 10:30 a.m. Info: (818) 998-5682.**

## NORTHERN CALIFORNIA

- 10/18,19 Fresno Autumn Harvest Folk Dance Festival. Institute, exhibitions, food, dancing, afterparties. CSU Fresno. Info: (209) 255-4508.
- 11/1 President's Grand Ball. Sebastopol, 7-11:30 pm. Info: (707) 546-8877
- 11/21-23 West Coast Ragtime Festival. Red Lion Inn, Sacramento. Info: (916) 369-7200
- 11/27-29 Kolo Festival, Russian Center, San Francisco. Info: (510) 652-7859
- 12/7 Treasurer's Ball, Sebastopol. Info: (707) 546-8877.

# Calendar

5/22-25 1988 Statewide Festival. Russian Center, San Francisco.

## OUT OF STATE

### Arizona

10/24-25 Performance by AMAN Safford. Info: (562)986-4331.

### Illinois

10/16-19 "porparier" session for folk dance teachers in schools. Info: (847) 328-7793.

### Indiana

11/3-5 Performances by AMA. Indianapolis. Info: (562)986-4331.

### Massachusetts

10/10-13 World Music & Dance Camp. Cape Cod, MA Joe Graziosi, Petur Iliev, Steve Kotansky, Ahmet Luleci and Anahid Sofian teaching dance. Info: (617) 625-4905 or e-mail ahmetl@aol.com

### Nevada

10/17-19 Greek Festival, St. John's, Las Vegas. Info: (702) 221-8245.

3/14/98 Las Vegas Festival. Council meeting at 10:30 a.m.

### New Hampshire

10/10-13 International Celebration. Cardigan Lodge, Bristol, New Hampshire. Info: (603) 744-8011

### New York

10/3-5 Oquaga International Folk Dance Weekend. Scott's Oquaga Lake House. Steve Kotansky (Balkan), Kay Baker (English & New England). Info: (607) 467-3094.

### Vermont

10/10-13 Oktoberfest Weekend. Fairlee, Bianca DeJong and Ingvar Sodal. Info: (617) 491-6083

### Washington

Events sponsored by the Seattle Center Cultural Festivals Coalition.

Info: (206) 684-7200

11/8 Hmong New Year Celebration

11/28-30 5th Annual Northwest Folklife World Market

10/4-5 Richland Folkdance Festival. Info: (509) 545-1311

### Wisconsin

10/31-11/13 Weekend of Israeli dance. Oconomowoc. Info: (847) 509-0990, x-12

## Holiday Camp

returns to  
Pilgrim Pines!



(in California's San Bernardino Mountains)

December 26-29, 1997

with

Mihai David & Richard Duree

teaching "Nostalgia" folk dances  
of the '60s and '70s

\$235 per person / \$75 deposit by Oct 15

(Includes classes, parties, food, lodging, syllabus)  
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For registration and information:

Diki Shields (714) 458-7825 / Mandy Stracke (909) 825-4171

Richard Duree (714) 641-7450 / DanceTraditions@msn.com

Reservations to: P O Box 1642; Costa Mesa, CA 92628

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PRESENTS

# CAMP HESS KRAMER INSTITUTE WEEKEND

## "Camps Review"

Learn dances taught at Spring and Summer Camps

# October 17 - 18 - 19, 1997

TEACHERS:

**BEVERLY BARR**  
Stockton Folk Dance Camp  
Local Workshops

**JOYCE CLYDE**  
Life Camp  
Stockton Folk Dance Camp

**LOUI TUCKER**  
Israeli Camps  
Stockton Folk Dance Camp

THE WEEKEND: Includes 2 nights' lodging, 6 meals, snacks, teaching sessions with review sessions, evening dances, a Happy Hour, and if you can find the time, hiking, beach strolling and other outdoor activities.

THE LOCATION: Camp Hess Kramer is located at 11495 E. Pacific Coast Highway, in a verdant canyon, one mile north of the Ventura County Line.

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FOR INFORMATION CALL

IRWIN                      310-202-6166      or      310-478-4659

MAIL APPLICATION TO: Wes Perkins, 1621 Bryn Mawr, Santa Monica, Ca. 90405

**Registration on a first come first serve basis**

Please make check payable to **CAMP HESS KRAMER COMMITTEE.**

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# On the Scene

## HOLIDAY CAMP AT PILGRIM PINES

Plans for the 1997 Holiday Camp are well under way. The recreation hall with its wood floor is ready, the folk dancers' menu is ready, the schedule is ready, the dance program is almost ready — all it needs now is for dancers to register and the calendar to get around to it.

Mihai David will teach a blend of old and new Romanian dances from his magical repertoire. Richard Duree will dig into his "60s and 70s repertoire" to revive several of the great old dances of the "glory years", such as *Arkan Kolomeyskiy*, *Shopsko Horo*, *Forgatos*, *Agcheekneroo Par* and others.

Camp begins with dinner on Friday, December 26 and ends with lunch on Monday, December 29, so everyone can get back to their favorite New Year's Eve dance.

A camp video and audio cassette tape will be available. All information will be sent on receipt of deposit.

Cost is \$235/person with a \$75 deposit before October 15 or \$245 for deposits received after that date. Please direct all questions to Diki Shields (714) 458-7825 or Richard Duree (714) 641-7450. Send registrations to: Holiday Camp, Richard Duree, PO Box 1642, Costa Mesa, CA 92628-1642.

## ZHENA FOLK CHORUS AUDITIONS

The Zhen Folk Chorus, a South Bay-based women's ensemble, is holding auditions for singers to sing the folk music of Croatia, Bulgaria, Russia, and the Ukraine. For information, call (310) 831-4457.

## INTERNATIONAL FOLK DANCE AT UCLA

Both UCLA Dance Clubs have begun anew, starting with an event on October 6th in the Ackerman Union Grand Ballroom. Classes are scheduled 4x/week, Monday-Thursdays. The UCLA International Folk Dance Club meets Mondays, Tuesdays and Thursdays, with line dance from 8:30-9 p.m., circle dances from 9-10 p.m., and

partner dances from 10-11 p.m. On Wednesday nights, there are group field trips to David Dassa's class in the Valley at the Valley Cities JCC, from 8 p.m. - 1 a.m. The Ballroom Dance Club members have historical ballroom dance lessons on the 1st Saturday of each month at 1557 S. Barrington, from 7:30-11:30 p.m., and attend two English Regency and several Victorian Balls each year.

New members are welcome, from the community and from UCLA faculty, staff and student body. For more information, contact James Zimmer at (310) 284-3636, or e-mail at [Intdance@ucla.edu](mailto:Intdance@ucla.edu) for the International Folk Dance Club, at [ballroom@ucla.edu](mailto:ballroom@ucla.edu) for the Ballroom Dance Club or at [rikud@ucla.edu](mailto:rikud@ucla.edu) for the Israeli Dance Performing Group.

## LONG BEACH PUBLIC CORPORATION FOR THE ARTS CONFERENCE

Dr. Terry Liu, Folk and Traditional Arts Coordinator for the Long Beach Public Corporation for the Arts has called an organization meeting for any interested folk/ethnic artists on Sunday, October 11 from 1 a.m. to 2 p.m. Dr. Liu intends to enhance the accessibility of grant funds to folk art traditional artists, especially those involved in DANCE. As a former grant reader with the national Endowment for the Arts, Dr. Liu "knows where it's at.....".

An open forum will be a major part of the meeting to discuss common goals, needs and resources. The meeting will discuss the possibility of an Ethnic Dance Festival. Venues, dates, programs, funding and a number of other related issues will be on the agenda. members of the Long Beach City government, the Long Beach Department of Education, private businesses and other concerned groups will be invited. Sponsorship of the group's projects will be sought and all contributions welcomed.

There is no charge for the meeting and a light lunch will be served. Anyone interested in folk and traditional dance should

attend. It may well be a turning point for folk/ethnic dance in Southern California. The meeting will be held at the Long Beach Dance and Event Centre in Belmont Shores, 5107 AE. Ocean Blvd., Long Beach. Registration is requested. For information, call Dr. Liu at the CPA office - (562) 570-1932.

## RUTH LERCHER BORNSTEIN BOOK SIGNING

Long-time member of the folk dance community, and long time artist and children's book author will be appearing at the Santa Monica Main Library, 1343 6th St. in Santa Monica, for a reception and book signing on her latest work, "That's How It Is When We Draw", on Saturday, October 4 from 3-5 p.m. Additionally, she will be available throughout the month to give short talks. Sale of the book will benefit the Friends of the Santa Monica Public Library. For more information, call or fax (310) 399-2740.

## MEMBERSHIP DIRECTORIES AVAILABLE

Folk Dance Federation of California South membership directories are now available for \$3.00 from Carol Wall, membership Director, 9505 Stoakes Ave., Downey, CA 90240. Make your check out to Folk Dance Federation of California, South.

Please send any updates/additions/corrections/deletions of phone number, area code, address, new president, delegates, etc., so she can change the directory information in the computer. Use the above address or call (562) 862-0521 or e-mail [cewall@ix.netcom.com](mailto:cewall@ix.netcom.com).

## CAMP HESS KRAMER October 17-19, 1997

Have you heard about the wonderful Camp Hess Kramer weekends? Have you made your reservation yet? Hurry — don't miss this fun weekend.

Get ready for another wonderful Camp Hess Kramer Weekend in Malibu. It is a "Camps Review" workshop with lots of excellent

# On the Scene

teaching, great parties, wonderful food, hiking, walking, reading, visiting with old friends and meeting new folk dancers. The warm, friendly atmosphere makes this weekend very special.

The teaching includes dances from L.I.F.E, Stockton, and some of the other camps that our teachers attended. The 1996 Camp Hess Kramer Weekend was so outstanding that by popular request the teaching staff will be the same — Beverly Barr, Joyce Clyde and Loui Tucker.

This year was the Stockton Folk Dance Camp's 50th Anniversary — a very special camp with an abundance of teachers representing a variety of countries. Come to learn some of these dances in a fun atmosphere!

The weekend includes accommodations for 2 nights, all workshops, 6 meals, dancing, snacks, dancing, happy hour, dancing, an ice cream social, dancing, parties, dancing, singing, reading, listening to music, and anything else you can think of to add to your enjoyment. If you want more, hiking and nature walks through camp or to the beach are right there.

See the flyer in this issue of the Folk Dance Scene and REGISTER NOW! The earlier you register, the better the chance you have of getting the accommodations you want. Dates are October 17-19, 1997. For more information, call Irwin (310) 202-6166 or (310) 478-4659, or the Folk Dance Federation, (310) 478-6600. A flyer can be mailed to you on request.

## **NARODNI'S BEGINNER'S FESTIVAL**

Narodni, the only folk dance club in Long Beach, will be hosting a beginner's Folk Dance Festival at United Methodist Church on Saturday, November 8, from 1:30-5:30 p.m. Dances for non-dancers will be taught, assisted by experienced members of the club. This is a fine place to bring someone new to dance.

The church is at the intersection of Orange and Bixby in Long Beach, a few blocks north of the 405 Freeway. For info, call John Matthews (562) 424-6377, Carl Pilsecker (562) 865-0873, or Carol Wall (562) 862-0521.

## **NEW DATES - 2/20-2/22/98**

### **WESTWOOD'S CAMP HESS KRAMER**

This year, Westwood Co-Op Folk Dancers will hold their annual Camp Hess Kramer Weekend in February! Be sure to note the early date and try to join them in Malibu for a relaxing weekend! Dancing will be emphasized, with both workshops and parties, but there's also singing, sports and other activities for everyone to enjoy. Lots of food, fun, and friendly people to round out the weekend. For info, call Sandy at (310) 391-7382.

### **GUEST TEACHER AT WESTWOOD COOP**

Wim Beekoy from Holland will be teaching a workshop at the Westwood Co-Op on Thursday evening, October 23rd. The evening begins at 8 p.m. with some international dances for warm-up.

Wim teaches international dances as well as his own native dances from the Netherlands. He is an internationally popular teacher, so we are pleased to have the opportunity to learn from him.

Come one, come all, to Emerson Jr. High School (to the upstairs gym). Entrance is on Selby Ave., one block north of Santa Monica Blvd., corner of Massachusetts Ave., behind the Mormon Temple. For details, call Beverly Barr at (310) 202-6166 or Beverly Weiss at (818) 998-5682.

### **WEST L.A. FOLK DANCERS' ANNUAL HALLOWEEN & "DAY AFTER THANKSGIVING" PARTIES**

The West L.A. Folkdancers (Friday evenings) at Brockton School in West L.A. will be having their annual "Halloween

Party" on Friday, October 31, 1997. The program will be your requests. Wear a costume, be someone or something else for the evening. Bring Pot Luck snacks and desserts.

The "Day after Thanksgiving" party on November 28, 1997, starting at 7:30 p.m. A good time will be had by all with an "All Request" program. Bring your pot luck snacks and desserts to add to the enjoyment and join in on this happy party. Brockton School is located at 1309 Armacost in West L.A. (between Barrington and Bundy, one and one half blocks north of Santa Monica Blvd.).

For more information, call Beverly Barr at (310) 202-6166 or 478-4659.

### **CONTRA DANCING IN THE L.A. AREA**

The California Dance Cooperative sponsors contra dance all over the Los Angeles basin. Contra dance is fun, very lively, and easy. The dances are prompted by a caller, partners are matched on-the-spot, and dress is casual. Transported from England in the early years of this country to the New England states, contras have since evolved into truly American dances which are still danced in New England towns. Following is a place to dance American contras in the area:

South Pasadena -	1st and 3rd Fridays at the War Memorial Hall
Brentwood -	1st, 3rd and 4th Saturday days at the Brentwood Youth House on Bundy
Pasadena -	5th Saturdays at Throop Church
Sierra Madre -	2nd Saturday at Sierra Madre Masonic Temple
La Verne -	2nd Sundays at the Veteran's Hall.

Starting times and class prices vary. For info, call Steve and Leda at (818) 785-3839.



**NEWS & NOTES FROM EASTERN EUROPE**

Elsie Ivancich Dunin

**Zagreb's 31st Annual**

**INTERNATIONAL  
FOLKLORE FESTIVAL  
(SMOTRA)**

**Zagreb, Croatia, July 16-22, 1997**

Under the organization of the Zagreb Concert management, this year's festival was again ably designed and directed by individuals associated with the Institute of Ethnology and Folklore Research. The artistic director of the Festival, Dr. Zorica Vitez, is also the director of the Institute of Ethnography and Folklore Research for Croatia.

In contrast to prior years when the 4 to 5 day SMOTRA simply presented a collection of groups, her concept calls for an overall, unifying theme. Last year the theme was "wedding traditions" for all presentations (a wonderfully integrated festival that unfortunately had a small audience due to the small number of visitors to post-war Croatia). This year's unifying theme was "Folklore of the Croatian Adriatic", with participation of groups from European Mediterranean countries and the Italian Adriatic. And, as last year, there were accompanying events related to the theme: an evening of documentary film and video showings, museum exhibits of Adriatic culture (costumes, textiles, photographs, olive production). There was also a children's workshop for dance, music and art and participatory dancing with performing groups, led by Folkraft's manager from Switzerland. Two new features were introduced to this year's SMOTRA — sacral choral singing by an island village group and a "new" music trend by young Croatian urban musicians who are basing their popular compositions on traditional melodies, texts and instrumentation — called "ethno-glasba (ethnic music).

In addition to performances and exhibits, there is a glossy and informative souvenir booklet (in Croatian, with English translation only of Dr. Vitez's introduction and 5-day program) that documents the entire program, provides background information on each group, and is amply illustrated with photographs. No admission is charged to spectators of the performances or accompanying events. The Zagreb SMOTRA is not only a colorful event, but one full of cultural information that is presented in a well-planned and organized manner by personnel who are clearly knowledgeable about the ethnographic and cultural contributions of Croatia. The event is one well worth planning into anyone's European travel schedule. Next year's dates are already set, for July 22-28, 1998.

# TANEC PERFORMERS AS CULTURAL EXCHANGE PAWNS

Elsie Ivancich Dunin

A leading headline in a Skopje newspaper (July 9, 1997) on the day that the Macedonian Republic-sponsored Tanec Ensemble for Folk Dance and Song went to Greece read, "Tanec initiates the Macedonian presentations tonight on Balkan Square in Solun (Thessaloniki) Cultural Center for Europe '97". Three days later, "Sincere Reception on Macedonian Artists" along with short articles in three other newspapers appeared after the performance.

To non-Macedonians and non-Greeks, these captions might sound relatively common — another festival, another performance. However, there are many layers of importance to this event. After years of tight controls for Macedonians entering Greece, of Greek governmental prohibition of the Slavic Macedonian language spoken publicly in Greece, and years of Greek non-recognition of the Republic of Macedonia with an economic embargo placed on the "Former Yugoslav Republic of Macedonia" shortly after the 1991 disintegration of former Yugoslavia, this cultural exchange performance indeed becomes significant.

What is not evident in these news headlines and was not revealed to the general Macedonian and Greek public is the behind-the-scenes harassment of the Macedonian artists. These performers and artists were front-line cultural pawns sent as the first emissaries in a game of diplomatic maneuvering.

As a U.S. citizen, I have free and uninhibited passage across many borders, including Greece. As a dance ethnologist with a long interest in Macedonia and its dance culture, and a long acquaintance with Tanec, I took advantage of an opportunity to accompany Tanec on this historic trip to Thessaloniki on July 9-10th. The Macedonian Ministry of Culture arranged with the director of the festival for four groups of artists to perform and/or exhibit their works in Thessaloniki, which is promoted by the Greeks as the "cultural capital of Europe, 1997": Tanec Ensemble of Folk Dance and Song, Bodan

Arsovski, and Ezgija Orchestra (ethno-pop jazz), the Mandolin Orchestra, and art and graphic exhibits by Petar Hadji Boskov and Karo Urdin. In particular, I wanted to note the reaction of the Greek public to the incursion of a dance ensemble that is clearly identified with the Macedonian identity in costumes, dances and song texts — all of which has not been recognized in Greece for decades. The following is a journal of my experiences.

I joined Tanec early Wednesday morning for their bus ride down to Thessaloniki (Solun). The directors of the ensemble and performers were very clear on their mission — they were part of the "cultural" exchange organized by the ministry leading toward a formal opening up of diplomatic relations between Macedonia (Skopje) and Greece. In addition, the director cautioned the performers, they were to be on their best behavior, must understand the significance of their trip to Greece, and must not start any "incidents".

The event in Thessaloniki, the "Balkan Culture Center" is a Balkan music and dance festival running from July 5-11. Performers were listed from seven Balkan cities: Thessaloniki, Izmir, Tirana, Varna, Beograd, Buzau and Skopje. It is significant that all the performers are noted to be from cities and not countries, especially since the Republic of Macedonia is still not recognized by the Greek government. The bus we used to travel to Greece had no markings to indicate "Macedonia", and a hand-written sign on the front window showed Skopje in both Cyrillic and Roman alphabets. In the glossy Greek program available at the event, there were very brief translations from Greek into English. I was struck by the fact that for each of the other Balkan city performers, there was a note of the country they represented, a note carefully omitted for Skopje. Furthermore, the Tanec Ensemble for Folk Dance and Song was listed as the Tanec Folk Dance Group.

The border crossing into Greece took 2 hours (while the crossing leaving Greece the next day took only 5 minutes). My U.S. passport was returned to me with no procedure, but each of the Macedonian passports had to be processed by computer. Then there was the wait for a FAX from Thessaloniki to confirm that the performers were indeed invited. Meanwhile, we were made to wait in a bus in the hot sun, not being allowed to park the bus under a shade-giving overhand at the border that was obviously not being used. After the 217 km drive to Thessaloniki to a designated parking area for buses at the water front, we waited another 2 hours for someone from the festival organization to give us directions to the hotel. Two telephone calls to their office were made to inform the festival organizers that we had arrived.

We waited and waited in the mid-day heat with no food, no beverages, and no toilet facilities. Finally a young man with a rudimentary knowledge of English arrived with a hand-drawn map to the hotel. There was no scale on the map to indicate that the hotel was 80 km outside of the city in a resort village. There was no indication of nor orientation as to where the place was in relation to Thessaloniki, nor a map of where we were to find the Balkan Square, the performance site. With no food nor drink since early morning, we finally arrived at the hotel at 3:30 in the afternoon — 8 hours for a distance of 297 km [184 miles]! The small, privately-owned hotel was located on the peninsula of Sithonia, where other Balkan performers for this festival were placed. We were fed at 4 p.m. with instructions to leave the hotel at 6 p.m. for the 1 1/2 hour drive back to the city for the performance. There were no clear instructions as to how to get to the "Balkan Square". Fortunately, we had one passenger with a knowledge of Greek; he periodically asked for instructions through the bus window.

We apparently arrived 15 minutes before performance time. We did not even know when the program was scheduled to begin, did not know how long a performance was expected, who else was on the program, etc. Upon arrival, Tanec was told that they had 55 minutes for their part of the program. Quick! Figure out what should be performed! What costumes, which dancers, which songs, etc.... One small dressing space was assigned for each performance group — equal in size whether they were musicians (from Izmir) with no costume changes, or an ensemble such as Tanec and the dance ensemble from Buzau with mixed gender, and several costume changes from costume trunks.

Tanec was told to hurry up but then had to wait two hours in costume until two other scheduled groups finished with their programs. To add to their problems, they had no stage or sound system check. The outdoor temporary stage was at least large enough for a dance ensemble of 30 dancers, but the sound system was not appropriate for dancers who sing while performing (no overhead microphones, an omission which could have been corrected if Tanec had been allowed a rehearsal or at least had a look at the stage in advance). The audience sat in a cafe setting with tables and chairs — an audience total of about 1000. Booths with exhibits from the represented “cities” outlined the space — the only city exhibit that was missing was the one from Skopje...

I sat at the edge of the audience to view reactions to the performance. Aside from the maltreatment (or disorganization???) towards the ensemble, the audience at first appeared apprehensive, then wonderfully and enthusiastically applauded, particularly at the end of the program. There was nodding at some costuming; one of the dances with Pajdusko music was recognized and young people, who were already standing at the sides, spontaneously danced in place. There tended to be rapt attention to the performance, ending with a long and heartfelt applause at the end. Their program included a group song (barely heard), Nevestinsko, Teskoto, Tresenica, Osgovka, a song by Petranka Kostadinova, another song by singer Dragan Vucic (two internationally known Macedonian singers), finishing with the Dracevka suite — a program exactly 55 minutes in length. After their performance ended, there was an introduction (in Greek) of the next group.

Tanec performers changed back to civilian clothes, packed up the bus, and returned to the hotel for a 2:30 a.m. dinner, and to bed with buzzing mosquitoes. The drive to and from the hotel (320 km) is more than the one-way trip from Skopje to Thessaloniki!!! The Tanec mission as a cultural pawn is completed! The next day's border crossing took about 5 minutes on the Greek side, followed by duty-free shopping. Greek ouzo was the buy of the day for most....then a 10 minute border crossing on the Macedonian side followed by a 2 1/2 hour drive back to Skopje. Performers were told to report back the following morning at 9 a.m. for a promotional photo shoot for their next tour (45 days) to Japan in September.

All in all, I was struck by the lack of communication between the Festival organizers and Skopje artists. We still do not know why a group from Varna was not allowed to perform, even though they were invited and already in Greece. We do not know how the rest of the program with performers from other “cities” were received. We do not know what was reported in the Greek news about the performances. Why was there no exhibit booth for Skopje, but multiple booths for the other “cities”? Was the Ministry of Culture from Macedonia aware of the “disorganization” of the Greek festival directors? Why were the performers housed in a hotel 1 1/2 hours outside the city? These questions will never be answered.

Tanec and the other artists are the front line cultural soldiers and pawns and simply follow directions to report to their positions and perform.....

*Editor's Note: Hopefully, this inconsiderate behavior will not be repeated in this country. We need to remember that cultural artists are a very special breed and should be treated with the respect due them!!!*



# le Chahut

## et la Moulin Rouge

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Like the Nineties elsewhere, the 1890's in Paris now conjures images of pleasure and gay abandon. That Paris was first and foremost a Mecca for frivolous sensualists with money to spend seemed confirmed to the eyes of the many foreigners who came to see the 1889 Exposition. No other great world capital seemed to cater so efficiently and with such devotion to the needs of the pleasure-seeker. At the same time as the Exposition, the fall of *Boulangisme* and the rise of the Eiffel Tower, *Montmartre* became the centre of Paris entertainment. In 1889, the *Moulin Rouge* opened its doors, the great red wooden sails of its windmill above the entrance began to turn and an entire decade in the city's life began to pass from history into myth.

Ever since the 18th century, the district had been notorious for its great number of cabarets, taverns and dance halls and other drinking establishments. Until lower *Montmartre* was incorporated into the city of Paris in 1790, wine merchants going through the barriers into the capital were forced to pay high tolls, even on inferior wines. The natural result was a large number of wine shops and *guingettes* where thirsty Parisians might drink; more cheaply than on the other side of the barrier. With the wine shops came a floating population of prostitutes, thieves and smugglers, tricksters, conjurers, pimps and singers, gypsies and dancers. By the late 19th century, the district was a center of Parisian night life with dance and music halls and cafe-concerts where working men could hear an assortment of traditional songs on themes of wine, women and political events. On October 6, 1889, a new era began for *Montmartre* as the *Moulin Rouge* opened its doors for the first time and made the *can-can* world famous.

The *can-can* had been born during the Second Empire. It was one of those dances which seemed to assume the gaiety of an age, like the Charleston of the Twenties. After the Franco-Prussian War and the Commune it had survived to a certain extent among the working classes who called it *le chabut*, a word signifying din and rumbustiousness. Rumbustious the new *can-can* certainly was — it was not a dance for the elegant and the sophisticated. One of its first homes was the *Moulin de la Galette*.

The *Moulin* was a descendant of Second Empire *bals musettes*. A wooden barrier separated the dance floor from rough wooden tables where customers drank the specialty of the house: pitchers of mulled wine. It was certainly not a "respectable" establishment. Rather, it was an authentic working-class haunt with a public largely composed of working girls and working men on a spree, together with an assortment of pimps, prostitutes, petty thieves and local toughs. On weekdays it was particularly raffish — more than one underworld feud was settled with a quick knife blow in the surrounding dark streets and winding lanes. On Sundays, however, the *Moulin de la Galette* had a more innocent air of festivity young apprentices, white-collar employees and their sweethearts came up to the *Butte* for a sample of popular pleasures and a pleasurable suggestion of low life. Those who danced did so solely for their own pleasure. Occasionally the brassy orchestra would play Offenbach's champagne-light, frothy *can-can* tunes and the dancers would do their own improvised version of the *quadrille*, with much lifting of grubby skirts and petticoats. This was the *chahut*—an expression of hilarious high spirits

The *chahut* was also to be seen at the *Elysee-Montmartre*, another descendant of one of the many dance halls just outside the city walls. It was no more fashionable than the *Moulin de la Galette* at first, for when it opened, the upper classes of Paris society had not yet discovered the joys of slumming among the dance halls and cafe-concerts of Montmartre. Polkas and waltzes were danced to the accompaniment of a brass band and an accordion while an ancient guardian, *Du Rocher* or 'Father Modesty,' as he was better known, would stroll among the couples to prevent any excessive immodesty. Ironically enough, it was there that the most immodest of dancers sprang out of obscurity.

The band-leader at the *Elysee-Montmartre*, Dufour, had had the genial idea of reviving the Second Empire *quadrille*, which was a splendid excuse for high kicks and a display of swirling petticoats and knickers (which were not always as white as could be desired). The dance (the *chahut*) assumed the character of a spectacle, being difficult and demanding a high degree of training and great physical agility. It was danced by girls alone, without male partners. Although the basic steps are easy to describe,

there was wide scope for improvisation, depending on the imagination and vitality of the dancer.

As the band struck up, the girls would come out to the center of the dance floor, start with a few relatively simple steps and then work up to a frenzy, spinning around like tops turning cartwheels sometimes, and punctuating their gyrations with the famous high kick, the *port d'armes* (shoulder arms), when the dancer would stand on the toes of one foot, holding the other foot as high as possible with one hand. The other main feature of the *chahut* was the *grand ecart* or "splits, when the dancer would make a spectacular finish by sitting down on the floor with both legs stretched out absolutely horizontally. It was a noisy, stamping dance, earthy and animal, performed to a rough-and-ready clientele in an atmosphere of tobacco smoke, sweat and cheap perfume. In the person of one dancer known as *la Goulue*, it became highly erotic.

*La Goulue's* real name was Louise Weber. Her curious nickname, which literally meant "glutton", came from her habit of greedily sucking every last dreg from glasses and, no doubt, from her voracious appetite for food and sexual pleasure. She had been a washer-girl, an artists' model and a dancer from her 'teens. A genuine child of the streets, she wandered from cafe to cafe, dance hall to dance hall, and with her cheekiness, her boisterous high spirits and animal vitality, she soon became a well-known figure in the district. In the mid-Eighties she was performing as one of the leading dancers of the *chahut* at the *Elysee-Montmartre*. It is not surprising that the dance that made her famous was one that best allowed her to display her high spirits and anatomy.

Refinement of any sort was unknown to *La Goulue*. She was heavy and coarse, "more Flemish than Parisienne" as one onlooker remarked, devoid of any real wit, ungainly and clumsy in her manners except when carried away in the tumult of the *chahut*. For all this, she was fascinating and helped to create the great sexual myth of Paris in the "Naughty Nineties" when the city became the world capital of erotic pleasure.

High spirits, high kicks, dance halls like the *Elysee-Montmartre* and the *Moulin Rouge*, and the fleeting glimpse of perhaps two inches of bare feminine flesh between stockings and frilly knickers played a vital part in spreading the myth of "naughty Paris". At a time when women were covered from head to foot and encased by corsets, petticoats and flowing undergarments, such a display as that provided by *La Goulue* was sensational.





La Goulue's dancing partners at the Elysee-Montmartre were quite as curious if not as extroverted. One of the best known was Grille-d'Egout, a more modest woman who was delicate and even somewhat refined in her appearance. She was better spoken and behaved than La Goulue, whose coarse boisterousness she seemed to condemn, and her style of dancing was correspondingly different. Where La Goulue was frantic and seemed to go into an orgasmic ecstasy at the climax of the *chahut*, Grille-d'Egout was precise, dignified and almost intellectual. Together they were a sensation. An even more curious foil to La Goulue was provided in the shape of the incredibly bony, angular Valentin-le-Desosse, a male dancer who, with La Goulue, was to find immortality in Toulouse-Lautrec's paintings and sketches.

Valentin's real name was Renaudin. He was a respectable bourgeois whose brother was a notary and who himself owned a wine shop in the Rue Coquilliere in the centre of Paris. Dancing was the great passion of his life and his gaunt physique and supple style earned him the nickname of "le Desosse", the "boneless one". He would spend every evening at Montmartre where he was always in demand as a dancing partner and would dance with his peculiar genius and unwavering decorum until he was a well-known figure. He was usually to be found at the Elysee-Montmartre and sometimes even at the Moulin de la Galette. With his striking appearance and the top hat he always wore, he was almost as much of an attraction as La Goulue with whom he eventually forged a rather mysterious liaison. For him, "there was no other dancer than La Goulue—for the waltz I mean. The quadrille is nothing but a *chahut*".

Nonetheless, it was the *chahut* that brought the crowds to *Montmartre* and it was against the background of the dance that the legend of *Montmartre* was formed. One who both helped to form the legend, becoming part of it himself, was the dwarf genius, Toulouse Lautrec, who haunted *Montmartre* as though possessed by the district. He seemed to live for the noise and vulgarity of its cabarets, bars and music halls, and could be seen night after night at his specially reserved table at the *Elysee-Montmartre* and later, the *Moulin Rouge*, drawing in his sketch-book, stumping around the hall, ordering drink after drink. He would invite his favorite performers to join him during the intervals before going out into the night to wander like a restless ghost in search of another bar or cabaret as though the only life that mattered to him and all the color, vitality and strangeness of Paris were to be found in the few streets and squares of *Montmartre*.

Another architect of the fame of *Montmartre* was the impresario Zidler. With his *Moulin Rouge*, a Parisian attraction became a world attraction. In the early Eighties, he sensed that the centre of Paris's geography of pleasure would be *Montmartre* and he realized the possibilities of the revived *can-can*. There was a vast new clientele to be attracted from the nearby *cafe-concerts*, *cabarets* and music halls. He knew that only some good 'public relations' work was needed for the *tout-Paris* and the more respectable public to come to an establishment that would give them the *quadrille naturaliste* in an atmosphere of authentic Parisian vulgarity. What was needed were new surroundings free of the more raffish public which prevented the socially prominent from frequenting *Montmartre*. What he needed was a new *cafe-dance hall* in which the *chahut* would be the main attraction. The "stars" were already to be found at the *Elysee-Montmartre*: all he needed was a new home for them.

He found his site in 1889: a disused dance hall, the *Reine Blanche*, with a garden facing the *Place Blanche* in *Pigalle*. He called in the painter and illustrator Willette to provide the decorations and it was Willette who had the brilliant idea of crowning the facade of the new building with a giant mock windmill with bright red sails that could be made to turn. The interior had a large dance floor surrounded with galleries where the spectators could sit and drink; in the garden he set up a huge plaster elephant which he had acquired from the Exposition and which contained a tiny stage in its belly. He strung fairy lights between the trees and constructed an open-air extension for the main bar. From the moment when the sails of Willette's windmill began to turn, the *Moulin Rouge* was a huge success. With its curious assortment of attractions, the *Moulin Rouge* had an appeal that drew every social class. At last, the *tout-Paris* had been given the opportunity to enjoy the "real *Montmartre*", with no loss of dignity and the delicious sensation of participating in the most democratic of Paris pleasures.

Zidler successfully recruited not only *La Goulue*, *Grille d'Egout* and *Valentin-le-Desosse*, but a whole company of dancers with such picturesque names as *Ravon d'Or*, (*Cri-Cri*, *la Sauterelle* and *Nini Pate-en-l'air*. *Nini* "foot in the air" was a short, thin, wiry little woman with haggard features and dark, glittering eyes. She taught

the *chahut* to others and danced with a kind of controlled frenzy, her foot quivering as she held it high in the *port d'armes*, as though charged with a surplus of electric tension. When new girls were hired, *Nini* would give them lessons in a nearby house where lodging was also provided. There, they would go through their paces and learn the art of the high kick and the “splits”, with lectures on just how high they might raise their petticoats without being unseemly. They had to be as strong as horses if they were to survive the course. One dancer, *Jeanne Faes*, died after suffering severe internal injuries from doing the splits, and another dislocated her knee.

*Grille-d'Égout* made the *chahut* more socially acceptable. She lived with her family and talked to her pupils about dancing while stressing her preference for white underclothes, frilly petticoats and tight-fitting panties with the tops of stockings fixed to the garters so that no bare flesh might be detected since “*les femrnes qui nrontrent leur peau' c'est sale*”. (“Women who show their flesh — that’s dirty”). She taught a kind of drawing-room *can-can* in which petticoats were not supposed to fly any higher than the knee.

In the meantime, the undisputed star of the *Moulin Rouge chahut* was *La Goulue*, who drew crowds with her own less inhibited version of the dance.

On the dance floor, *La Goulue* was joined by another fascinating dancer who was also to join *Toulouse-Lautrec*’s gallery of picturesque personalities. She was known as *Jane Avril*. Of all the girls who danced at the *Moulin Rouge*, she was the most “classy” and the most enigmatic. If *La Goulue* might be said to have been the heart of the *Moulin Rouge quadrille*, *Jane Avril* could be said to have been its soul. *Zidler* had invited her to dance for him but she had refused all remuneration on the grounds that she had less pleasure in dancing when paid for it. As it was for *Valenün-le-Desosse* - dancing was a kind of private obsession for her. She was another of those meteor-like phenomena who suddenly sprang full fledged out of obscurity to make their own contribution to the fascinating legend of the Nineties before receding into oblivion.

She was half French and half Italian and her father was said to have been an aristocratic Italian playboy. From her early youth she had had a passion for dancing and had run away from home to haunt the Paris dance halls, from the *Bal Tullier* in the Latin Quarter to the *Jardin de Paris* on the Right Bank. Her languid beauty, red hair and pale face appealed to *Toulouse-Lautrec* who was, perhaps, her most devoted admirer. She was nicknamed *La Melinite* and *Jeanne la Folle* because of her mania for dancing. With her refinement and air of gentility she was a perfect foil to *La Goulue*. Although she had made her debut at the *Elysee-Montmartre*, she had found its vulgarity and general “tone” to be unpleasant, later declaring that “women with a shameless air danced there in a way I found indecent, and in arm with book-makers who looked like butchers or worse . . . I did not like the place. I preferred the dancing at the *Moulin Rouge*”. But the high-kicking *quadrille* was too indelicate for her. Instead, she gave improvised solo performances, swaying dreamily to the strains of sentimental waltzes and songs and executing complicated patterns of steps with a wealth of sinuous movements which seemed to foreshadow the intricate curvilinear rhythms of the Art Nouveau style.

In a short time, the *Moulin Rouge* had become the main tourist attraction in Paris. Night after night, the *Place Blanche* was packed with carriages from the elegant districts of *Passy*, *Neuilly* and the *Faubourg Saint-Honore*. Hordes of local costermongers and their girls, artisans, shopgirls, clerks, ladies of the town, American and British tourists besieged the hall as the great red sails of the windmill turned above their heads and inspired at least one well-known song:

*Moulin Rouge,*  
*Moulin Rouge,*  
*Pour qui mouds-tu, Moulin Rouge?*  
*Pour la Mort ou pour l'Amour*  
*Pour qui mouds-tu jusqu'au jour?*







This was the great period when for people throughout Paris, France, Europe and the world, the *Moulin Rouge* became a synonym for *Montmartre*, *Montmartre* a synonym for Paris and Paris—another word for Pleasure. The *Moulin Rouge* gave immense impetus to the diffusion of a great erotic myth--the myth of a naughty, free, uninhibited city of *frou-frou* and *champagne*, of the wild music of the *quadrille* which seemed to urge rich and poor alike to forget their cares and live for love and laughter only. *Montmartre* with its "bohemians", its poets and painters and singers and flaring lights of its gas jets and electric signs exerted a powerful fascination upon the minds of a generation and has continued to fascinate novelists and film-makers ever since.

Reality was more down-to-earth. There was little in common between the lavish imitation of the *can-can* offered by the modern *Folies Bergere* and the cinema and the real *Moulin Rouge* with its not so glamorous ladies who danced with more gusto than choreographic precision. It was a rough and-ready dance hall with a variety of entertainments, including popular songs and music-hall acts. The climax of the evening was when its wooden floor shook under the stamping feet of the dance girls in an atmosphere of smoke, noise and the brassy blare of the band. The girls who performed were not chosen for their looks but because they were strong and their appeal----or rather that of their dancing---was direct, unabashed and crude. There was no false glamour and no barrier of footlights to set them in another dimension from their audience. When the girls came out on to the floor, the audience would surge forward and crowd in upon them for a glimpse of an inch or two of naked flesh. The attitude of many of the spectators was more that of the naughty schoolboy than the seeker after eroticism.

The great golden age of the *Moulin Rouge* lasted for five years. The *Elysee-Montmartre* had been unable to compete and closed down. Zidler hired a fleet of omnibuses to take his distinguished patrons from the *Moulin Rouge*, once the *quadrille* was over, to the *Jardin de Paris*. Then, in 1894, he left the *Moulin Rouge* and from that moment, the magic of his establishment began to wane. The *chahut* continued to be the main attraction; *La Goulue* was still performing; crowds continued to make their pilgrimage to the *Place Blanche*, but something had gone. It had simply become "commercialized". Zidler had been in love with the *Moulin Rouge*, which was his most successful creation. He recognized the fact that his stars were not there for money alone and it was something more than the gaudy appeal of his dancers that had fascinated a genius like Toulouse-Lautrec who would sit late every night sketching busily while Zidler let the band play for a quarter of an hour after closing time so that the dancers might practice and improvise for their own pleasure.

Zidler soon regretted his decision, but too late. The *Moulin Rouge* became a highly successful institution and inspired imitations all over the world but like many institutions, it had become complacent and unoriginal under its new manager. Soon afterwards, Jane Avril left to go to the *Folies Bergere*, the *Moulin Rouge's* foremost rival for gay spectacle in the Paris of the 1890's. *La Goulue* stayed for another year.

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# CLUB ACTIVITIES

ALPINE DANCERS OF SANTA BARBARA	Mon, 7:30-10 pm	(805) 968-3983 Gilbert Perleberg	SANTA BARBARA, Emanuel Luthern Church 3721 Modoc Rd.
BARLEYCORN COUNTRY DANCERS	Fri, 7:30 pm	(805) 481-2569 Tim Scott	SAN LUIS OBISPO, San Luis Recreation Santa Rosa St.
BON TEMPS SOCIAL CLUB OF SAN DIEGO	2nd Sat, 7pm	(619) 293-7439 Jan Maxted	SAN DIEGO, Vasa Hall 3094 El Cajon Blvd.
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7-10 pm Thur, 7-10 pm	(619) 459-1336, Lu (619) 445-5995, Jack	SAN DIEGO, Balboa Park Club Balboa Park
CHINA LAKE DESERT DANCERS	Tues, 7:30-9:30 pm Thur, 7-10 pm, Sat, 2pm	(619) 446-2795	RIDGECREST, High Desert Dance Center, 725 S. Gateway
CONEJO VALLEY FOLK DANCERS	Mon, 7:30-10 pm	(805) 497-1957 Jill Lundgren	THOUSAND OAKS, Conejo Elem. School 280 Conejo School Rd.
ETHNIC EXPRESS INT'L FOLK DANCERS	Thur, 7-9 pm	Richard Killian (702) 732-4871	LAS VEGAS, Baker Park Comm. School 1100 E. St. Louis
FOLK DANCE CENTER	Wed, Thur, Fri, Sat Call for hours	(619) 281-KOLO	SAN DIEGO, Dancing Unlimited 4569 30th St.
HAVERIM FOLK DANCERS	Tues, 8-10 pm	(310) 202-6166; 478-4659 Beverly Barr, instructor	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Blvd.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	(805) 643-2886 Ann Zacher	VENTURA, Temple Beth Torah Youth Ctr. 7620 Foothill Rd.
HOLLYWOOD PEASANTS	Wed, 7:30-9:45 pm	(310) 827-3734	WEST HOLLYWOOD, Plummer Park 7377 Santa Monica Blvd. Fiesta Hall
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-2 pm	(619) 469-7133 Evelyn George	SAN DIEGO, Casa del Prado, Rm. 206 Balboa Park; Sat, 4044 Idaho St.
KERN INTERNATIONAL FOLK DANCERS	Wed, 7:30-9:30 pm	(805) 831-5007	BAKERSFIELD, Wayne Van Horn School, 5501 Kleinpell Ave.
KYPSALI GREEK FOLK DANCING	Fri, 8 pm-midnight	(818) 248-2020, Antoni (213) 660-1030, Jozef	PASADENA, Vasa Hall 2031 E. Villa
LAGUNA FOLK DANCERS	Sun, 7-10 pm Wed, 8:30-10 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center 384 Legion Ave.
LEISURE WORLD FOLK DANCERS	Tue., 8:30-11 am Sat., 8:30-10:30 am	(714) 472-1392 Elmer Shapiro	LAGUNA HILLS, Leisure World.
MOUNTAIN DANCERS	Tue., 7-9:30 pm	(818) 797-1619 Rick Daenitz	S. PASADENA, Oneyonta Cong. Church 1515 Garfield Ave.
NARODNI DANCERS OF LONG BEACH	Th, 7:30-10:30 pm	(310) 421-9105, Lucille (310) 867-4495, Jilith	LONG BEACH, Calif Heights Methodist Church, 3759 Orange Ave.
PASADENA FOLK DANCE CO-OP	Fri, 7:45-11 pm	(818) 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
SAN DIEGO INTERNATIONAL FOLK DANCE CLUB	Wed, 7-9:30 pm	(619) 422-5540 Alice Stirling, instructor	SAN DIEGO, Balboa Park Club Balboa Park
SAN PEDRO BALKAN FOLK DANCERS	Mon., 7:30-9:30 pm	(310) 832-4317 Zaga Grgas	SAN PEDRO, YWCA, 437 W. Ninth St.
SANTA BARBARA COUNTRY DANCE SOCIETY	Sun, 6:30-10 pm	(805) 969-1511	SANTA BARBARA, Carillo Rec. Ctr. 100 E. Carillo St.
SANTA MARIA FOLK DANCERS	Mon, 7-9:00 pm	(805) 925-3981; 929-1514	SANTA MARIA, Minami Recreation Hall 600 W. Enos Dr.
SKANDIA DANCE CLUB	Tue, 7:30-10 pm Wed, 7:30-10:30 pm Call for others	(714) 533-8667 (310) 558-8352 (714) 892-2579	ANAHEIM, Senior Center, 280 E. Lincoln CULVER CITY, Peer Gynt Hall, 3835 Watseka
SOLVANG VILLAGE FOLK DANCERS	Sat, 7:30-10:30 pm	(805) 688-3397 Dave Heald, instructor	SOLVANG, Church of Jesus Christ of Latter Day Saints gym, 2627 Janin Way

CLUBS ARE LISTED IN ALPHABETIC ORDER BY CITY. THIS IS DARTIME PHONE.

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# CLUB ACTIVITIES

SOUTH BAY FOLK DANCERS	Fri, 7:45-9:45 pm	(310) 377-6393 Bea Rasof	TORRANCE, Torrance Cultural Center, 3330 Civic Center Dr.
TROUPE MOSAIC	Tues, 6:30-8:30 pm	(818) 355-9361 Jodie Ullman	NORTH HILLS, Gottlieb Dance Studio, 9743 Noble Ave.
TUESDAY GYPSIES	Tues, 7:30-10:30 pm	(310) 390-1069 Millicent Stein	CULVER CITY, Masonic Temple 9635 Venice Blvd.
VENTURA FOLK DANCERS	Thurs, 8-10:00 pm	(805) 642-3931, Joan (805) 654-1200, Rose	VENTURA, Loma Vista Elementary School, 300 Lynn Dr.
VESELO SELO FOLK DANCERS	Th, 7:30-9:30 pm Sat, 8-11 pm	(714) 265-1691; Recorded message & schedule	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
WAVERLEY SCOTTISH COUNTRY DANCERS	Wed, 8:30-10:30 pm	(310) 820-1181 Jerry Lubin	SANTA MONICA, Adams Jr. High, 2425-16th St.
WEST LOS ANGELES FOLK DANCERS	Fri, 7:30-10:45 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
WEST VALLEY FOLK DANCERS	Fri, 7:00-10:15 pm	(818) 368-1957 (818) 702-0431	WOODLAND HILLS, Recreation Center 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 8:00-10:45 pm	(310) 452-0991 (818) 998-5682	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

## NON-FEDERATION CLUBS

ALIVE FELLOWSHIP INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(909) 677-7404; 677-7602 Wayne English	MURIETTA HOT SPRINGS Alive Polarity's Resort
ALTADENA FOLK DANCERS	Wed, 10:30-11:30 am Thurs, 3:00-4:00 pm	(818) 957-3383 Karila	ALTADENA, Altadena Senior Center 560 E. Mariposa St.
BIG BEAR FOLK DANCERS	1st Sat 7:30-10 pm	(909) 866-2532 Francie Block	BIG BEAR, Bear Valley Dance Studio Triangle Center
CAFE DANSSA BALKAN DANCERS	Wed, 7:30-10:30 pm	(818) 774-9944 Sherry Cochran	WEST L.A., Cafe Danssa 11533 W. Pico Blvd.
CAFE RONDO	2nd Sat. 8 pm - 1 am	(310) 275-6847 David	WEST L. A., Westside JCC 5870 W. Olympic
CAL TECH HILLEL ISRAELI DANCERS	Sat, 7:30-10:30 pm	(818) 577-8464	PASADENA, Winnet Student Ctr., S. San Pascual, W. of Holliston
CAL TECH INTERNATIONAL FOLK DANCERS	Tues, 8-11:55 pm		PASADENA, Cal Tech Campus, Dabney Hall. Parking off Del Mar
COUNTRY DANCERS	2nd Sat., 5:30 pm	(805) 528-4572 Jean & Keith Gorrindo	SAN LUIS OBISPO, SLO Veterans Bldg. 801 Grand Ave.
DANCING FOOLS	Fri, 8:30 pm - 1:00 am	(310) 204-1513 Jeffrey Levine	WEST L. A. Gypsy Camp 3265 Motor Ave.
DESERT INTERNATIONAL DANCERS	Tues, 7:30-10 pm Call to confirm	(619) 342-1297 Helen (619) 323-7259 Shelley	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
FOLK DANCE FUN	3rd Sat 8-10:30 pm	(818) 349-0877 Ruth Gore	Van Nuys, 8648 Woodman Ave.
GREEK FOLK DANCE CLASS	Thur, 1-3 pm	(310) 769-3765 Trudy Bronson	VAN NUYS, Valley Cities Jewish Comm. Ctr., 13164 Burbank Blvd.
HUNGARIAN TANCHAZ	2nd Saturdays 7:30 pm-midnight	(310) 202-9024	L.A. Gypsy Camp, 3265 Motor Ave.
ISRAELI DANCE	Thur 7:15-11 pm all levels Tues, 7-10:15 pm	(213) 938-2531 x2228 David Katz	LOS ANGELES, Westside Jewish Community Ctr. 5780 W. Olympic Blvd. VAN NUYS, Valley Cities Jewish Ctr. 13163 Burbank Blvd.
LA CRESCENTA DANCERS	Wed, 7-8:30 pm	(818) 957-3383 Karila	LA CRESCENTA, Church of Religious Science, 4845 Dunsmore Ave.
L.A. CITY RECREATION INTERNATIONAL FOLK DANCE	Fri, 10-11:30 am	(310) 278-5383, Marc Israel Tikva Mason, instructor	L.A. Robertson Recreation Center 1641 Preuss Rd.
LONG BEACH JEWISH COMMUNITY CENTER	Sun 7-10:30 pm	(310) 275-6847	LONG BEACH 3801 E. Willow
MIXED PICKLES	Fri, 7:30-10:30 pm	(714) 530-6563 Pat Thomas	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
NORTHRIDGE INTERNATIONAL FOLK DANCERS	Thur, 3:30-5 pm call to confirm	(818) 340-6432 JoAnne McColloch	RESEDA, Reseda Sr Citizen Center 18255 Victory Blvd.

# CLUB ACTIVITIES

OJAI FOLK DANCERS	Wed, 7:30-10 pm	(805) 649-2367 Rachel Pratt	OJAI Art Center 113 S. Montgomery
OUNJIAN'S ARMENIAN DANCE CLASS	Tues, 7:30-9 pm Thur, 7:45-9:15 pm	(818) 845-7555 Susan Ounjian	VAN NUYS, 17231 Sherman Way L.A., 4950 W. Slauson Ave.
ROYAL SCOTTISH COUNTRY DANCE SOC., L.A. branch	Mon, Tue, Wed, Thur Fri, Sun call for time & location	(818) 845-5726 Aase Hansen	Encino(sun), Granada Hills(th), Lakewood(w), Manhattan Beach(tu), Palos Verdes(m), Redondo Beach(sun) Santa Barbara(m), Santa Monica(th,f),simi Valley(m), Torrance(f), Van Nuys(m), Westchester(m), West LA(w)
ROYAL SCOTTISH COUNTRY DANCE SOC., Orange County	Mon, Wed, Thurs, Fri Call for time & location	(714) 557-4662 Shirley Saturensky	Costa Mesa(f), Huntington Beach(th), Orange(m), Tustin(w,th)
ROYAL SCOTTISH COUNTRY DANCE SOC., San Gabriel branch	Tu, W, Th, Fri call for time & location	(714) 870-1812 Jim & Michelle Casalegno	Beverly Hills(th), Camarillo(w) Claremont(tu), Culver City (tu), Eagle Rock(th), Glendale(f), Long Beach(f), Pasadena(w), Ridgecrest(tu), Thousand Oaks(tu), Ventura(th)
SAN DIEGO FOLK DANCERS	Mon, 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO. Recital Hall. Balboa Park
SANTA BARBARA FOLK DANCERS	Wed, 8-10:00 pm Tue, 10:45-12:30	(805) 967-9991	SANTA BARBARA, Carillo Rec. Center Flora Codman100 E. Carillo St.
SCANDINAVIAN DANCING	2nd, 4th Wed 7:30-10 pm	(714) 533-3886 Donna (714) 533-8667 Ted	SAN DIEGO, Folk Dance Center 4569 30th Ave.
SHAAREI TORAH	Tues 7:30-9 pm	(310) 275-6847 David Ebery	ARCADIA, 550 N Second Ave.
TEMPLE BETH TORAH	Mon, 1:00-3:00 pm	(310) 652-8706 Tikva Mason	MAR VISTA, 11827 Venice Blvd.
UCLA INTERNATIONAL FOLK DANCERS	Tues & Thus 7:30-11 Fri 3 pm	(310) 284-3636 James Zimmer	WESTWOOD, UCLA residence halls Call for location Wooden Center
WEST HOLLYWOOD PARK FOLK DANCE	Wed 10:15-11:45 am	(310) 652-8706 Tikva Mason	WEST HOLLYWOOD, West Hollywood Park San Vicente and Melrose
WESTSIDE JCC ISRAELI DANCERS	Tues & Fri 9 am-noon	(213) 938-2531 x2228 Naomi Silbermintz	WEST L.A., Westwide Jewish Ctr., 5870 N. Olympic Blvd.

## BEGINNER'S CLASSES

ARMENIAN DANCE CLASS (8 week series)	M-F, 6:30-10 pm	(310) 941-0845 Tom Bozigian, instructor	Different locations each night. Call for details.
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7-8 pm Thur, 7-8 pm	(619) 445-5995, Jack (619) 459-1336, Lu	SAN DIEGO, Balboa Park Club Balboa Park
CONEJO VALLEY FOLK DANCERS	Mon., 7:30 pm	(805) 496-1277	
CRESTWOOD FOLK DANCERS	Mon, 7-8:15 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
DANCING FOOLS	Fri, 8:30 pm - 1:00 am	(310) 204-1513 Jeffrey Levine	WEST L. A. Gypsy Camp 3265 Motor Ave.
DESERT INTERNATIONAL FOLK DANCERS	Tues, 7:30-8:30 pm Call to confirm	(619) 342-1297 Helen (619) 323-7259 Shelley	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	(805) 643-2886 Ann Zacher	VENTURA, Temple Beth Torah 7620 Foothill Rd. (corner Kimbal)
ISRAELI DANCE	Tues, 7-8 pm	(213) 938-2531 x2228 Jeffrey Levine	LOS ANGELES. Westside Jewish Community Ctr., 5870 W. Olympic Blvd.
ISRAELI & INTERNATIONAL FOLK DANCERS	Tues, 7:45-10 pm	(310) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Sat, 12:30-3 pm	(619) 469-7133 Rochelle Abraham	SAN DIEGO, North Park Rec Center, 4044 Idaho St.
LAGUNA BEGINNER'S FOLK DANCE CLASS	Sun, 7-7:45 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center, 384 Legion Ave.

# CLUB ACTIVITIES

NORTH SAN DIEGO COUNTY BEGINNERS	Thurs, 7:30-9:30 pm	(619) 747-1163 Faith Hagadorn	ESCONDIDO, Methodist Church Rec. Hall, 4th & Kalmia
OJAI FOLK DANCERS	Wed., 7:30 pm	(805) 649-1503	OJAI, Ojai Art Center
PASADENA CO-OP BEGINNER'S CLASS	Fri, 7:45-8:30 pm	(818) 794-9493	PASADENA, Throop Memorial Church, 300 S. Los Robles
SAN DIEGO INTERNATIONAL FOLK DANCE CLASS	Wed, 7-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club Balboa Park
SANTA BARBARA FOLK DANCERS	Wed, 7:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA, Carillo Rec. Center 100 E. Carillo
SIERRA MADRE FOLK DANCE CLASS	Mon, 8-9:30 pm	(818) 441-0590 Chuck Lawson	SIERRA MADRE, Sierra Madre Recreation Bldg, 611 E. Sierra Madre Blvd.
SKANDIA FOLK DANCE CLASSES	Tue, 7:30-10 pm Wed, 7:30-10 pm	(714) 533-8667 (310) 558-8352	ANAHEIM, Senior Center, 280 E. Lincoln CULVER CITY, Peer Gynt Hall, 3835 Watseka
SOUTH BAY FOLK DANCERS	Fri, 7:45-8:15 pm	(310) 377-6393, Bea (310) 370-2140, Ted/Marilyn	TORRANCE, Cultural Arts Center, 3330 Civic Center Dr., (310) 781-7150
VESELO SELO BEGINNER'S CLASS	Thurs, 7:30-9:30 pm	(714) 530-6563 Pat (714) 265-1691 Veselo	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
WESTCHESTER LARIATS	Mon, 3:30-4:30 pm Mon, 4:30-5:30 pm	(310) 288-7196 LynnAnne Hanson	L.A., Westchester Methodist Church Emerson & 80th Pl.
WESTSIDE JCC ISRAELI DANCERS	Tues & Fri, 9-10 am	(213) 938-2531 x2228 Naomi Silbermintz	WEST L.A. Westside Jewish Ctr 5870 W. Olympic Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(818) 998-5682 (310) 476-1466	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

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